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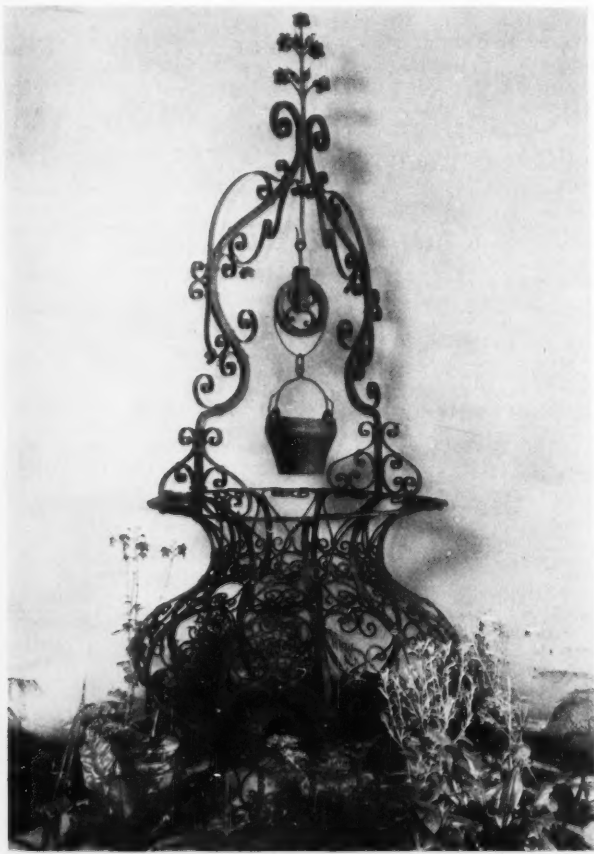
MAGAZINE

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VOLUME VII PITTSBURGH, PA., MARCH 1934 NUMBER 10



FRENCH WELLHEAD
FROM THE GARDEN OF MRS. GEORGE E. TENER
ALLEGHENY COUNTY GARDEN CLUB EXHIBITION
(See Page 291)

THE CARNEGIE MAGAZINE

THE CARNEGIE MAGAZINE

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VOLUME VII NUMBER 10
MARCH 1934

Nor stony tower, nor walls of beaten brass,
Nor airless dungeon, nor strong links of iron,
Can be retentive to the strength of spirit.

—JULIUS CAESAR

—41—

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at 8:15 o'clock, and every Sunday afternoon at
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—41—

The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone, therefore, who by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

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BON JOUR, MR. HUNGERFORD!

There is no phase of journalism that is more impressive upon the consciousness of readers than that which deals with the major events of the day through the use of the cartoon. Cyrus Cotton Hungerford, of the Pittsburgh Post-Gazette, stands at the very front of America's cartoonists; and he has reached this distinction not only through his rare faculty of being able to draw all objects with a pervasive sense of humor but also because of his acute understanding of the issues involved in his pictures. Malice occupies no chamber of his soul; no one is ever justly hurt in his work; yet he never fails to strip pretense from the pretender, or to show the folly of brainless schemes, or to hit the central idea of a problem over which everybody is disputing until they find themselves in common laughter over his solution of it. His cartoons are as refreshing as a cup of coffee at Pittsburgh's breakfast table.

OUR NEW REVOLVING DOOR

As the extreme cold of the past winter has caused some discomfort in the vestibule at the automobile entrance of the Carnegie Institute, a new revolving door has been installed together with two new radiators, making this waiting place now warm and comfortable against the most inclement weather.

KIND WORDS

DEAR CARNEGIE:

I am inclosing \$2 for a two-year subscription to the Magazine to be sent to a friend whose address follows.

I was delighted with the first copy of your magazine I saw; subscribed, and with each copy my enthusiasm has increased, until now I read it, quote from it, and tell my friends about this splendid publication at every opportunity.

It is a privilege to know about the excellent work that is being done at our Carnegie Institute and of the able people who are doing it—all of which one gets by reading the CARNEGIE MAGAZINE.

—EMMA M. (MRS. WILLIAM H.) REINHERR

ENGLAND'S BACHELOR KINGS

DEAR CARNEGIE:

In a discussion concerning the present Prince of Wales the question came up as to whether there has ever been an unmarried king of England. Can you say?

—FRANCIS CLARKE

There have been but three unmarried kings of England: William Rufus, 1087-1100; Edward V, who was murdered in the Tower of London, 1483, supposedly at the command of his uncle, Richard III; and Edward VI, 1547-53, the son of Henry VIII. The two last died at tender ages, but William Rufus, son of William the Conqueror, was a confirmed—and a profligate—bachelor.

FLOWERS AND GARDENS IN ART

The Garden Club of Allegheny County Presents an Original Exhibition

TWELVE years ago the Garden Club of Allegheny County presented an exhibition at the Carnegie Institute which had for its source art and science in gardens.

On March 1 a second exhibition under the same auspices, created around the new theme of flowers and gardens in art and decoration, was opened at the Institute, where it is exciting much lively admiration because of its authenticity, good taste, and artistic diversity. To the student of floral trends in artistic expression it is especially revealing in that it shows the contrasting and varied ways in which a single motive can be utilized by artisans and artists of progressive centuries influenced by shifting modes and changing ideas.

Coming at a season when Pittsburgh has been enduring one of the most rigorous winters in many years, an exhibition is doubly welcome that is based on summer blooms and the green

enchantment of the kinder seasons caught and held in textiles, fine chinias, pictures, and book illustrations presented amid settings of garden ornaments and furnishings.

The show has been divided into seven broad classifications—early botany books, original flower etchings in color, tapestries, embroideries, garden pieces, porcelains, and paintings.

The exhibition is entered by way of the Pompeian garden, into which one gallery has been transformed. To portray a Pompeian garden in its true atmosphere it has been necessary to include two interior courts of the villa because no sight of the secluded garden was ever obtainable except from within the court walls. We go directly into the first court, or the atrium, around which the living quarters were grouped. As the heart of the home it had the utmost significance, for here was the abiding place of the domestic divinities who watched over and protected the



THE GARDEN OF A POMPEIAN VILLA WITH THE PERISTYLE IN THE FOREGROUND

family. Aid and intercession were sought from these divinities in their special niches—Vesta, the goddess of the hearth, the Penates, gods of the provisions, and the Lares, guardians of the household.

From the atrium we go into the tablinum, often having no dividing walls but separated from the first and second courts only by long pull curtains. The tablinum was usually the drawing-room in the smaller home and was very colorful with its illuminated ceiling and brilliant wall paintings. Next comes the open-air peristylum, which derives its name from the rows of columns on either side, forming a shaded colonnade. The sunken pool in the center catches the reflection of flowers, of trailing vines, and of blue sky in its moss-green water. At the extreme end is the sheltered garden with its sanded paths for the comfort of the bare-footed residents. In these gardens it is recorded that there grew willows and wild olives, wild thyme and savory, roses, gourds, and curling acanthus, ivy, myrtle, white lilies and scented ones from Africa, slender poppies, hyacinths, crocuses, and narcissuses. In the reproduction of the garden in the exhibition as many of these species are represented as possible. The imagined time is mid-summer, and the plants are of course not all in season. Interspersed among the growing things and poised by the water of the pool are exquisite little statues.

The courts are of importance first and

foremost as background for the garden, but the whole has been worked out with such fidelity and such sympathy for the classic that it is of interest to the architect, the archeologist, and the antiquarian as well as to the student of the Roman garden.

History has directed so much attention to the warrior, the administrator in the market place, the senator in the forum, and the profligate reveling in the blood of the arena that we are inclined to have a one-sided conception of Roman life in the Augustan age, quite overlooking the less spectacular life within the home. Abounding in great culture, piety, kindness, and gayety, the Roman homes of leisure and cultivation observed refinements and gentle customs which we moderns—for all our urbanity and point—seldom approach.

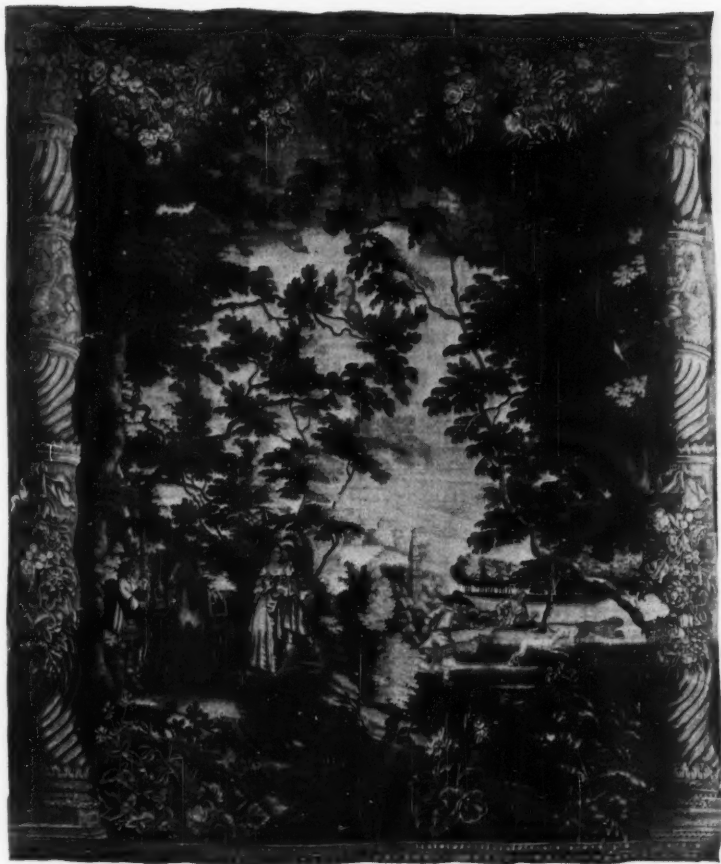
In trying to reconstruct the history of a bygone civilization, the most difficult and uncertain architecture to

determine is obviously the most perishable, the domestic. By an obliging whim of Vesuvius in the first century of Christianity, however, we have had preserved for us in protective ashes and stone some almost perfect examples. In the case of Pompeii almost an entire city by excavation has reappeared, after an oblivion of sixteen centuries, to give truth to hitherto fragmentary evidence. Here was a self-contained suburban colony made up of houses of all periods from five centuries before Christ up to the date of the eruption in 79 A.D. So unique and



ITALIAN MARBLE FONT

From the Garden of Mrs. Henry Oliver



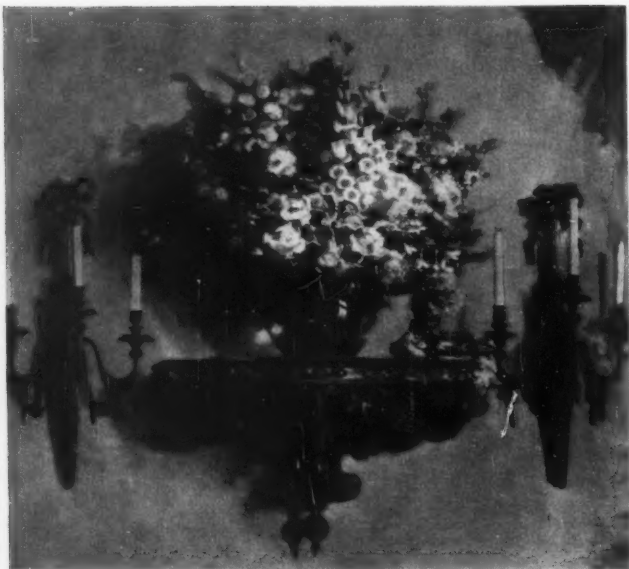
SEVENTEENTH-CENTURY FLEMISH TAPESTRY

Lent by Mrs. Alan M. Scaife

sudden was the eruption that the most intimate and personal bits were sealed up. The popularity of heat-resisting bronze for domestic use at that time makes it possible for us to know their furnishings accurately. The Institute has in its possession a collection of bronze reproductions in the form of household vessels, benches, tables, and statuary which have lent reality to the Pompeian group.

In observing this modern composite Pompeian setting, we can recognize in

the dominating reds of the atrium walls the House of Sallust. In the diapered ceiling of the tablinum and the paneled murals portraying vegetables, fruits, flowers, and animals in still-life arrangement the plan of the House of Vettii has been consulted. The garden with its ground and wall covering of ivy and its hedges of southern shrubs found its authority in the recently uncovered House of Anchor. We will recall the sophistication of a cultivated people whose sensitivity to nature was



MANTEL DECORATION

By JOHANNA K. W. HAILMAN

Lent by Mrs. David Lindsay Gillespie

so pointed that they planted their rosemary and violets so that the prevailing winds would always waft their fragrance toward them; whose passion for extravagant color subtly disposed found outlet in such exotic manifestations as awnings of purple velum, a door-keeper in robe of green with cherry-colored belt, a variegated magpie in a golden cage overhead, or sawdust dyed in vermillion, saffron, and lapis lazuli, scattered anew over the floors after each meal. We try to comprehend the contradictory mentality of the Roman intellectual who was so all-sufficient and practical in his outlook on the world, yet in his awe for the gods dared to seat no more than nine guests at table lest the Muses take offense, nor less than three in deference to the Graces.

The project has been admirably imagined and devised. The scholarship and historic background necessary to the undertaking has been the work of

Mrs. James D. Heard, chairman, and Mrs. Heinz Langer, Mrs. Alfred E. Harlow, and Miss Dorothy Slack. The execution of the whole was given into the gifted hands of Oltrado Lisotto, a Carnegie graduate, who has carried it out with ingenuity, skill, and artistry.

The flower and garden prints which line the walls of the balcony overlooking the Hall of Sculpture might well be con-

sidered an exhibition in themselves, so extensive are they in numbers and in variety. Masses of vivid color in one print and delicate pastels in another—a single bloom scrupulously drawn contrasting with a host of flowers disposed in charming informality hangs beside it. Out of the flower prints the culler and cultivator of plants can gain many suggestive ideas—they have so much to tell of varying flower arrangements and flower receptacles, of the veering popularities of one species over another, of old-style color-plates and graphics. The many engravings of great gardens are sketched from the grounds and parks of the palaces of kings and the castles of the nobility of Italy, France, and England of former centuries. The complexity of lay-out and the limitless verdured acreage show what was possible in those days when time, tedium, and maintenance were matters of no concern.

Shown with these prints are some rare portrait engravings of famous

flower artists, gardeners, botanists, naturalists, and landscapists of the seventeenth, eighteenth, and nineteenth centuries. But for the enthusiasm, skill, and botanical pioneering of such as these, our present horticultural development might not have progressed to such a high degree of excellence. Among the most notable portraits, perhaps, are such names as Nicholas Culpepper, the English herbalist; André L'Nôtre, whose landscaping of the gardens of Versailles has yet to be equaled; Sir Francis Bacon, whose astounding capacity for diversified knowledge also encompassed the science of plants; Jacob Bobart, who became "keeper of ye physic garden" at Oxford when he was an octogenarian; Carl von Linné, the celebrated Swede who is considered the father of taxonomic botany; and our own John James Audubon, America's most distinguished ornithologist, who is especially claimed by Pittsburghers because he married Miss Lucy Bakewell, of a family long prominent in Western Pennsylvania, and because many of his bird models he found in the forests which were within the boundaries of what is now Pittsburgh. Probably the most important print from a documentary viewpoint is the one picturing the botanic garden at Leyden, 1610.

Since most of these prints came into being primarily as illustrations for books and early periodicals dealing with botanical subjects, it is fortunate that they could be presented in company with a collection containing many of the books that directly inspired them. Like the print group, these books might well comprise an independent exhibition. Both botanists and lovers of old books who have examined this early literature devoted to the investigation of plant

life have been wonderfully impressed by the great number and choiceness of the examples, some of which are first editions. In appraising the collection, O. E. Jennings, curator of the Section of Botany at the Carnegie Museum and also head of the Department of Botany at the University of Pittsburgh said:

"It is a source of great pleasure to know that among the fine copies of the outstanding herbals we have in Pittsburgh a 1644 edition of the 'History of Plants' by Theophrastus, Greek father of botany, and the 'Materia Medica' written by Dioscorides in the first century and noted as the first of its kind.

"The early American books written by such eminent authors as Catesby, Michaux, Bartram, Nuttall, Rafinesque, Muhlenberg, Gray, and Audubon are classics in the systematic botany of this part of the world.

"Most unique in the collection are of course the herbals—those botanical treatises that appeared originally about the middle of the sixteenth century in western Europe, particularly along the



A PAIR OF VICTORIAN CHEMIST JARS
Lent by Mrs. T. Howe Nimick

Rhine, after the students of the subject had found that Pliny could not be used successfully.

That section of Pliny's 'Natural History' descriptive of botany was founded mainly on the known flora of the eastern Mediterranean region. When civilization moved westward, and educated and observant people tried to use Pliny's works for the identification of the plants of western Europe and the British Isles, it became quite apparent that they did not apply. All through the Middle Ages, however, Pliny had been accepted as infallible and it was considered not only poor taste but positively dangerous to cast doubt upon his writings in any way.

This, then, was the great contribution of the wily herbalists to the modern approach in the determination of plants—while maintaining great care to observe the written descriptions of Pliny generally, they contradicted him by their illustrations which brought out the real characteristics of the plants. The result desired and subsequently obtained was that the illustrations, usually very painstakingly and accurately drawn, were depended upon to indicate the real plant markings.

Even many of the herbalists believed in the 'Doctrine of Signatures,' wherein it was believed that the Creator had put some sort of mark or sign on the plant to reveal its special use to man medicinally. Auriculate leaves, for instance, would thus be efficacious for diseases of the ear. These beliefs, however, did not interfere with the faithful delineation of the plants them-



THE SEASONS IN STONE

From the Garden of Mrs. R. B. Mellon

selves, so that these illustrated books were invaluable in their power to dispel in time many fallacious theories."

The floral picture is of course the truest and purest expression of the flower treated artistically. Here it has a chance to express its beauty in its completeness and in its most naturalistic form rather than merely as an incorporated part of a pattern or as subservient to a decorative scheme. No exhibition derived from the flower could therefore be complete without a representation of flower and fruit paintings.

Of the antique ones those done by French and Dutch painters of the sixteenth, seventeenth, and eighteenth centuries seem to have been preferred by local collectors. Interesting to contrast with the quietness and soft-spoken harmonies of these earlier studies of fruits and flowers precisely placed are the very modern ones with their smart



THE SEASONS IN STONE

From the Garden of Mrs. R. B. Mellon

accents and often surprising handling. Such contemporary artists as Giannino Marchig from Italy, Paul Nash from England, Alfonso Grosso and Timoteo Perez Rubio from Spain, Gert Wolheim from Germany, and Eugène Le Sidaner from France—all of them first introduced to Pittsburghers through the Internationals—compose the modern group. There are two charming studies—"Victorian Flower Arrangement" and "Lilies and Begonias"—by the late Mary M. Scully, of Pittsburgh, whose flower conceptions have so much botanical accuracy as well as artistic merit. Johanna K. W. Hailman has three most effective flower paintings on display—"White Cannas," "Mrs. Rea's Flower Garden," and "Mantel Decoration"—each of which, as their titles convey, portray the flower subject in entirely different mood and setting, illustrating what diversity can be achieved by the true artistic imagination.

Although the weavers of Aubusson would have you believe that the tapestry industry was first established there in the eighth century by stragglers from the Saracen army, and although Richard the Lion-hearted on his return from the Holy Land decked the walls of Windsor Castle with tapestry carpets from the East four centuries later, it was not until the fifteenth century that tapestry as a full-fledged art assumed its true importance and grandeur. Under Gothic impetus a desire for color and covering for heretofore plain walls found its answer in the use of tapestry. All western Europe became interested. The vogue was cultivated by the great of the land and the craft soon engrossed whole families and even towns in its execution.

Since Flanders was the first to excel in this large-scale weaving, the contemporary art of the Flemish was naturally the source of the first tapestry designs—the miniaturesque qualities so deftly handled at that time by the brother artists, the van Eycks. This same feeling for the minute was gained from the book and the illuminated manuscript, the other probable derivation of artistic ideas. So in the early tapestries we see the Gothic influence taking form in two naturalistic ways: the small flower in countless numbers scattered over the entire ground with no attempt at convention or order; or the leafy bushes and branches that overlapped in such profusion that a foliated pattern of a sort resulted.

The Renaissance of the sixteenth century endorsed the millefleurs and the



A PAIR OF FRENCH POT-POURRI JARS

Lent by Mrs. Carroll Davis

verdure by retaining them in their tapestry. By this time, however, the human figure was the dominating subject of the great painters. So against the Gothic skyless grounds were introduced figures—the “millefleurs with personages” and the “verdure with animals” now appeared. Shortly the dainty sprays of blossoms receded into rolling meadows and intricate mazes of flower beds. The pattern of leaves acquired the illusion of distance and the tracery of foliage began to indicate a succession of planes. The way was made ready for the transition from the sixteenth century with the restrained decorative canons of the Renaissance to the picturesque vistas typifying the style of the seventeenth century. Classical landscape and sweeping panoramas in a romantic vein gained the approval of the changing tastes under the sway of the ascendant French painters Poussin and Claude, and the esthetic decrees of Louis XIV.

The landscape as portrayed in the earlier tapestries was decidedly deficient in animation, but soon the restless and theatrical baroque spirit that prevailed in the seventeenth century could not be content with the quiet charm of conventional trees and the repose of formalized gardens, denoting the derivation from beautifully adorned manuscripts and the naïve conceptions of the primi-

tives. Story-telling qualities and life were needed to make the tapestries more like pictures, and so courtly hunts and grand moments in the lives of the nobility became the fashion.

The next century brought a revival of the classic, with which was combined the floridity and extravagant ornamentation reflected by the flash-

ing tastes of the Louis, along with the floating patterns after the manner of the chinoiserie. Tapestry took its cue from the rococo of the eighteenth century by turning away from the picture-making type of hanging and seizing upon the symmetry of the classic but not its severity and simplicity. Multiplicity of detail built around the medallion or some great center of decoration suggested the ornate setting of magnified jewels worn by the ostentation-loving court.

The assemblage of tapestries in the Garden Club exhibition is a particularly distinguished one. The individual pieces are unusually fine but it is even more important collectively because of the historic continuity set forth. All executed in the old high-loom method—so much more difficult and tedious to do than the low-loom—we can follow the development of art from the fifteenth century through the eighteenth as it was mirrored in tapestry. Most of the names that make tapestry history are represented—Oudenarde, that small town in Flanders that insists that there was the cradle of the whole trade; Beauvais of Picardy, which claims to have wrested the supremacy of tapestry from Flanders in the seventeenth century; Mortlake, which recalls the patronage of weaving by James I and his son Charles in England, who in

their eagerness to have a native tapestry imported tapissiers from Oudenarde by dead of night and round-about passage, and commissioned van Dyck and Rubens to draw the cartoons for them; and Aubusson, whose mountain weavers have long held the secret for the dyeing of those inimitable silver grays and roses to combine so effectively with white. Perhaps most demanding of comment, however, because of their age and excellence are the early Flemish—two very unusual verdure, one whose pattern is made of most amusingly conceived four-legged beings that might have cavorted in dreams but not on earth is obviously the outcome of a familiarity with the inaccuracies of the old bestiaries, while another with its loaded fruit trees harks in thought to the Roman and Etruscan deities of Pomona and Vertumnus; and three horizontal companion millefleurs evidently designed for English export and delectation, because the grand personages set against diminutive blossoms have a very Henry VIII cast.

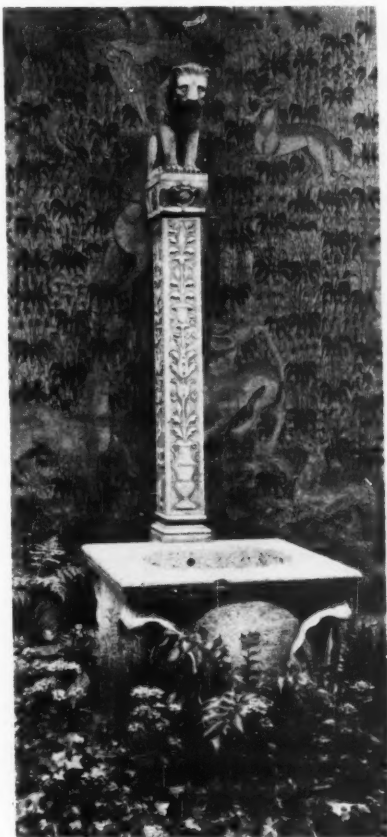
As the tapestries portrayed the deftness of masculine hands in the manipulation of the thread and the shuttle, so embroideries gave women their chance to prove their superiority with needle and floss.

The embroideries on display are for the most part of English origin and include representative samples of the craft as it grew in interest and popularity through the mastery of definite stitches. Among the first were the Tudor embroideries in and on silk usually, governed in technique by the Spanish method, which was introduced by Catherine of Aragon. Then came the larger pieces done on canvas in wool and silk combinations, such as the very fine Garden of Eden panels illustrative of the Elizabethan period.

About the time of the Stuarts needlework pictures came into vogue and were framed and hung as such. During the Restoration petit point was the mode of the day, gaining prestige because the two great ladies of the times

—Mary II in England and Madame de Maintenon in France—stitched tirelessly. The needlework picture was revived during the eighteenth century when it became the all-absorbing accomplishment of gentlewomen. These were usually very careful copies of famous paintings.

Lending much color and delicacy to the exhibition are the many cases of rare flower-decorated porcelains. In the English group there are pieces of old



ITALIAN WELLHEAD

From the Garden of Mrs. Roy A. Hunt
Behind the wellhead hangs a very fine late
Gothic millefleurs tapestry.

Bow, the first actual porcelain ever to be fabricated in England (1744); and aristocratic Chelsea, which followed soon after Bow and won the patronage of George II. It is amusing to recall that it was the Chelsea kilns that Dr. Johnson selected when he took it into his head to delve into the making of china as a minor pastime.

There are pieces of Derby, Crown Derby, and Worcester—all history-making names in the early days when England finally developed a porcelain formula of her own. The Worcester, probably the most varied of all the English wares, appeared as a full-fledged china and was the first to invite comparison with the oriental. This triumph was accomplished by Dr. Wall, a famous name to china connoisseurs, who was a physician, a painter, a draftsman, and a potter. One of the very finest examples of Worcester belong to that period when the factory was under the direction of Thomas Flight, who was not only skilled in the making of china but of jewels. To such eminence did Flight bring his product that the king said that Worcester should henceforward be prefaced by "Royal." Notable in the exhibition, then, are examples of an old Worcester dessert service by Flight. There are also pieces of early Wedgwood and the much disputed Lowestoft.

In those days when the creating of porcelain was a matter of international excitement, with France and Germany guarding their processes in imitation of the Chinese with equal fervor, flower painters were itinerant artists who frequently went from one factory to another, dispensing their flowered wares more or less at random. This accounts in large part for the difficult problems of identification that arise even in professional attributions.

Particularly to be prized in the French group are the Sèvres pieces. While Bow, Chelsea, and Worcester were making England proud of her native compounders of clays, across the Channel the factory of Sèvres (1756) was struggling

for recognition. It was an untried art and a costly one, and its existence would have been short and pathetic had it not been for royal aid. The story of French ceramics might have been a less glorious one but for the esthetic taste and the sincere interest in the welfare of French art exerted by Madame de Pompadour. The original pottery had not been in progress three years when the royal favorite saw that it could not succeed under its own financing. She showed the docile Louis just what was needed; and soon the Crown assumed the ownership and granted ample subsidy, while Madame de Pompadour watched over the design and quality. The Royal palaces—Versailles, the Trianon, St. Germain, Fontainebleau—were all furnished with the incomparable Sèvres, and ambassadors and courtiers reckoned it among their most cherished gifts from the French rulers. Under Napoleon the factory resumed activity and has upheld its supremacy to this day. Many of the finer Sèvres examples in the Garden Club exhibition are of such quality that they must once have been at home in royal settings.

There are a number of objects on view from the Empire and Victorian era, when cabinet pieces and garnitures de cheminées were high in the mode. Cornucopia flower-holders, flower candelabras, cache pots, and vases of countless types in glass as well as in porcelain prove that the charm of the flower has long been an essential motive lending beauty and grace to the interior of the home.

Among the examples of glass which include Bohemian, Venetian, Bristol, Spanish, Waterford, Pekinese, and Sandwich we can see a very fine bowl of eighteenth-century Chinese delicately ornamented by sprays of flowers, belonging to the collection of Pu Yi, recently crowned Emperor Hsüan T'ung of Manchukuo.

Special mention should be made of the set of flowered plates and comports from the imperial porcelain factory

founded by Czarina Elizabeta, daughter of Peter the Great, made by special order of Alexander II in the seventh year of his reign. Two modern Chelsea figurines modeled by Charles Vyse from flower-vendors in life stand out. Of local historical interest is a pitcher used in serving cider to President Harrison in the home of John Morse Austin, grandfather of Mrs. Stewart Johnston, in Uniontown during the Hard Cider Campaign; and also a pair of vases awarded at a flower show held in Manchester, Allegheny City, in 1852.

Giving weight and balance to the flatness of the wall displays are the ornaments and furnishings lent from some of the most picturesque and impressive gardens in the Pittsburgh vicinity. Among the statuary—some wrought in bronze or lead, some carved from stone—we find such significant names as Harriet Frismuth, Janet Scudder, Malvina Hoffman, Roger Noble Burnham, and Pittsburgh's Greta Schoonmaker.

Wellheads in wrought iron and stone, latticed and grilled gates, earthen and gay Cantu Galli oil jars, sundials, weathered furniture, bird baths and fountains, urns and monastery bells, a bird-feeding station watched over by good St. Francis of Assisi—all these recreate the spirit of green things and sunshine and give unity and completeness to the whole exhibition.

The exhibition closes on April 1 and has been directed by Mrs. Thomas Childs Wurts. Mrs. Alexander H. Hunter has had charge of the garden furnishings, Mrs. L. Gerald Firth of the embroideries, Mrs. Alexander Laughlin and Mrs. F. F. Brooks of the porcelain, Mrs. Alan M. Scaife of the tapestries, Mrs. James D. Hailman of the paintings, and Mrs. Roy A. Hunt of the books.
E. R. A.

EXTRAVAGANCE

Great nations are never impoverished by private, though they sometimes are by public, extravagance.

—ADAM SMITH, "Wealth of Nations"

THE WORLD'S INTERDEPENDENCE

AN exhibition showing the world's economic interdependence was recently held in Sewickley, where thirty-eight stores told the story through window displays showing pictures, maps, and real products—the story of our clothes, our food, our luxuries, and present necessities, which in many instances come from the ends of the earth. Through the courtesy of the Committee on Education in the Ways of Peace, which sponsored this exhibition, many of the exhibits are now on view in the Children's Museum at the Carnegie Institute for two weeks, beginning on Thursday, March 15. Our imaginations will be stirred to think of the white mica from India, tungsten from China, sarsaparilla from South America, quinine from Java and Peru, poppy seed from Holland, sheep skins from New Zealand, cork from Spain, tapioca from the Malay States, kryolite from Greenland, rubber from Brazil, silk and rice paper from Japan. Some large exhibits will be furnished by famous manufacturing firms in the Pittsburgh district, and it may be surprising to learn that an inland city like Pittsburgh conducts an extensive importing and exporting business.

COMING EXHIBITIONS

APRIL 5 TO MAY 17

Paintings by Alexander Brook.

APRIL 12 TO MAY 17

Modern Paintings from the Collection of B. D. Saklatwalla.

APRIL 16 TO MAY 13

Malvina Hoffman Sculpture—the Races of Man in Bronze.

APRIL 25 TO MAY 8

National and European Scholastic Art.



THE GARDEN OF GOLD



PENELOPE—the sun is shining, the birds are singing, yet you are looking over that newspaper with a troubled brow. What distresses you?"

"These crimes, Jason. Look at them! Front page—one in every column—each seeming to surpass the other in hideous cruelty and horror. In our country no one is safe—man, woman, or child—no one can sit in his own house or walk the streets without fear of robbery, kidnaping, or murder. Why is that? What have we neglected to do in America that you did in Greece?"

"If you will smile I will tell you. There—that's fine! We did two things in Greece. We punished crime—not through long-delayed trials with interminable rehearings and final avoidance of punishment. The culprit had his day in court—literally, his day, one day—usually the day his crime was committed. Perjury did not exist. There were no alibis. He told his story and the witnesses against him told theirs; then, if the judges found him guilty he was executed within the hour. We had no lawyers moving heaven and earth for new trials and making it the aim of their careers to defeat the ends of justice. Thus crime was extirpated."

"But—Jason—was not that compelling virtue by fear?"

"Perhaps. But Greece went beyond the mere suppression of crime and made morality the chief end of her educational system—not religion—that was taught at home. But when Socrates established his school at Athens he believed that he had a divine mission as an educator, his duty being to lead men to clear thinking. He put all the emphasis of his soul on the inculcation of moral principles—honor, truth, sobriety making up the fabric of a noble life; so that a youth who had received instruction either from Socrates, or from his two successors, Plato and Aristotle,

could never go wrong; and this magnificent ideal transformed Greece from idleness and vice into a society where virtue and morality were the foundation of her national life."

"I see a great difference, Jason—you have revealed it to me by a great light. In all my life, except in commencement addresses, I have never heard those two words spoken in any of our schools—honor and morality. Therefore many a boy with a criminal instinct uses his schooling to excel in crime. We have the education—perhaps the best in the world, but we do not have the irresistible driving power of Plato to make morality the aim of our civilization. We need those two things that you had in Greece—swift punishment, bringing a fear of the law; and a sense of honor firm in the heart of the nation."

"You are right, Penelope. I will go in and telephone for a policeman and have him take me to the bank to get your market money."

GOLDEN FRUITAGE



CHILDS FRICK

The Childs Frick Corporation, which has been established by Mr. Frick in the interest of scientific investigation, has again given the Carnegie Museum \$500 to be used in extending paleontological work in the field during the coming year. Mr. Frick's sustained interest in the extension of this branch of research is most encouraging.

This sum brings the grand total of money gifts reported in the Magazine since its beginning to \$1,067,406.44.

THE BACH ST. MATTHEW PASSION

The World's Greatest Oratorio

BY MARSHALL BIDWELL

Organist and Director of Music, Carnegie Institute

[In the Magazine for December, 1932, Mr. Bidwell described Handel's "Messiah," the greatest oratorio of joy. Here he discusses Bach's superlative oratorio of sorrow, which preceded "The Messiah" by twelve years. The two are equally great but utterly different in origin, style, and artistic conception. The Bach music is mystic, introspective, and purely liturgical with its Lutheran inspiration; while Handel's, sprung from Italian sources, is brilliant, dramatic, and majestically uplifting. On March 24 in his Lenten lecture Mr. Bidwell will treat more fully the background and qualities of the Passion music, with illustrations from the score. On April 17 the Mendelssohn Choir of Pittsburgh, under the direction of Ernest Lunt, will sing this difficult work which was last heard here five years ago.]



ORATORIO derives its name from the word "oratory"—a place of prayer within the church—because it was there in his own church in Rome that St. Philip Neri, who was both a priest and a musician, was

the first to set his Biblical plays to music for chorus and solo voices and to make use of stage settings. Upon the death of St. Philip in 1595 these musical plays were called oratorios and for a brief time followed the same dramatic lines as those of the opera.

Oratorio and opera appeared simultaneously at the very outset of the seventeenth century, and it was therefore only to be expected that the two would have much in common. Costumes, scenery, and drama originally characterized both, but oratorio shortly dispensed with these operatic adjuncts and took on a definite concert form. As such it can be defined as a species of musical drama of a sacred character, sung by solo voices and chorus, but performed without the aid of scenery or action.

Drama and music had always had a certain relationship, and so we find the roots of the oratorio in the miracle

plays of the Middle Ages. Out of these there emerged in time and by various steps the form of sacred dramatic music which reached its glorious culmination in the Passion music of Bach.

By the middle of the same century oratorio had arrived at a new and important point in its development. It had now practically forsaken the stage and adopted the method of Passion music, whereby the narrator sings in recitative such parts of the Gospel story as had in earlier times been acted upon the stage. It had become a sacred concert and its place of delivery was from this time forward to be the concert hall—it might be a church used for that purpose or a theater in which the normal apparatus of the stage is allowed to remain idle for the time being.

From earliest times it was the custom in the Roman Catholic Church to present the story of the Passion during Holy Week. The words of the evangelist were chanted in plain-song. One priest recited the words of Jesus, another took the part of the narrator, while a third priest sang the words of Pilate, of Peter, and of the disciples, soldiers, and Jews. In this simple medieval ritual began the wonderful evolution of Passion music.

The development of the dramatic element in religious music received much greater emphasis in Germany after the Reformation than had hitherto been known. The text of the Gospel was

translated into the vernacular and the people found an overwhelming source of inspiration in the dramatic vigor of their own speech. The Roman Catholic plain-song was turned into recitative, or musical narration, and to this was added the choral, a new invention, in which the congregation joined. A chorus was introduced into the Passion settings to mark the shouts of the people.

By the arrival of the eighteenth century a contemplative or devotional chorus to express the emotions of the faithful to whom the drama is unfolded had been included. An outgrowth of inexorable religious traditions and the fervent Passion plays, the cantata now awaited the creative and brilliant touch of Bach, who was to perfect the solo and choral ensemble with instrumental accompaniment.

In 1723, when Bach was thirty-eight, he became attached to the School of St. Thomas, where for the rest of his life he devoted his ripest genius to the service of the church. St. Thomas' was an ancient institution where advanced students furnished the civic churches with choirs in return for their board and education. Bach's position as cantor or choirmaster made him responsible for the music in the four Leipsic churches. Since each church had its own organist, Bach's official career as an organist ended on his appointment. His other duties included the teaching of singing and of Latin, and of accompanying the choir boys to seven-o'clock services. These morning services must have been interminable for they lasted until noon. A regular part of these religious programs was the performance of a cantata by the choir, orchestra, and organ.

There were fifty-nine different occasions during the year when it was the cantor's obligation to provide a cantata. We know, on good evidence, that Bach contributed five annual cycles of his own composition, or 295 cantatas in all. As if this were not enough, he wrote large quantities of music of every

description, including the great church Passions, of which the St. John and St. Matthew alone have survived.

The municipal council at Leipsic never recognized the great genius that they possessed in Bach. Their lack of appreciation is demonstrated when we learn that they completely ignored his request that of the fifty-four scholarships to be allotted to students, nine might be given to boys with good voices. His hope was that the magnificent Passion music he had just composed and performed might show the authorities the importance of providing better material; instead they admonished him and threatened to confiscate his fees.

The Passion music was always given on Good Friday afternoon, and the St. Matthew's was first given on that holy day in 1729 under Bach's direction in St. Thomas' Church. The church seated eighteen hundred people and contained two organs, one at each end of the building. The chorus of about thirty-four men and boys was placed in the organ gallery at the west end which also contained the clavier. With his singers and instrumentalists grouped about him, Bach sat at the clavier, where he could keep the performance together and beat time when necessary. There were side galleries as well for the congregation, so that there was a certain intimacy about the service. The congregation was no longer assembled to adore a mystery but, as we shall soon see, was to take an active part.

The words of the libretto, where not Scriptural, were by Picander, but the arrangement was Bach's. The score, planned on a scale of unexampled magnitude, demanded two separate choruses, each supported by its own orchestra of strings, flutes, oboes, harpsichord, and organ. The monumental scope takes on added significance in the light of Bach's contemporary complaint as to the inadequacy of the vocal and orchestral talents at his disposal. The two choirs numbered only thirty-four in all. Poor



"With his singers grouped about him, Bach sat at the clavichord, where he could keep the performance together and beat time when necessary."

Bach, with his miserable little rabble of a choir with three voices to each part, could scarcely realize how his music would sound when sung by a large body of intelligent and enthusiastic musicians!

According to the traditional casting of the parts, the narrative of the evangelist is sung by a tenor, the words of Jesus, Peter, Judas, the high priest, and Pilate are given to a bass—all in recitative. Recitative means a kind of musical declamation in which the performer rejects the rigorous rules of time and endeavors to imitate the inflections, accent, and emphasis of natural speech. This form of declamatory singing is very easy to follow if the words are fairly familiar to the listener, and is the most natural way to treat the literal prose of the Bible.

Supporting the solos are the choruses which might represent any of a number of groups—the Jews, the apostles, the soldiers, the crowds, or the whole body of Christian worshippers. The congregation singing appropriate chorals from time to time formed still another group. To each choir group Bach gives a particular individuality. One choir may speak for a limited group like the twelve disciples, while the second may personify a wider body of believers or antagonists. The two choirs very rarely lose their identity and seldom speak in common utterance except by specific intention. At the chief points in the story there are pauses during which, by means of an aria, the congregation shall lay to heart what they have just heard; after which the listeners are permitted to refresh themselves by singing chosen verses from well-known hymns. Edward Dickenson, professor of the history of music at Oberlin, describes the concentrated emotional quality of the oratorio, when he says:

"An atmosphere of profoundest gloom pervades the work from beginning to end, ever growing darker as the scenes of the terrible drama advance and culminate, yet here and there relieved by gleams of divine tenderness and

human pity. That the composer was able to carry a single mood, and that a depressing one, through a composition of extraordinary length without falling into monotony at any point is one of the miracles of musical creation." The authorities on Bach have all united in calling the St. Matthew Passion one of our civilization's incomparable masterpieces—"the richest and noblest example of devotional music in existence."

While in its original form the St. Matthew Passion was three hours in length, a shortened version lasting an hour and fifty minutes has been arranged by the organist and director of St. Bartholomew's Church in New York for his choir, without disrupting the continuity of the text. It is this version that the Mendelssohn Choir of Pittsburgh will follow in its concert of April 17. The opening chorus—unquestionably one of the greatest ever written—represents the road to Calvary: it is a sweeping picture, one of the most intense in all Bach's creations. Amid a company of soldiers Bach places the Man of Sorrows. The music moving with unrelenting rhythm above a throbbing pedal-point symbolizes the weary Savior staggering under the burden of the Cross. On either side the faithful cry out in poignant lamentation as they see pass before them the Cross and its bearer, the sacrificial Lamb. At that word a celestial choir adores the Lamb of God in the choral melody, "Agnus Dei." Then enters a questioning theme by the second chorus in the words, "Whom?" as conscience chides the hearers to examine themselves as to the cause of the Savior's fate. There is a devotional expression about this chorus which has never been surpassed.

It is quite unnecessary to trace the familiar story of the Passion which Bach develops in music by means of contrasting forms—the recitatives, held within definite tone limits; the soaring arias, the most original part of the great work, in which we see the powerful in-

ventive genius expressed most emotionally; the choir carrying the many choruses; and the chorals, in which the congregation usually joined to create a soul-stirring volume. One climax of sorrow after another is achieved until the crucifixion is consummated. The drums and brasses are silent throughout, since Bach held that sweetness rather than power was the one and all-embracing sentiment to be emphasized. The work ends with the double chorus of the apostles and the music fades out in a burial song of crushing ecstasy, pervaded by an atmosphere of final peace and calm.

Of all the parts of the Passion music, the chorals should be most stressed, since in them lay the greatest point of difference in the celebration of Good Friday by the two divisions of the Christian church. When we find fifteen of them in the St. Matthew version alone—ten of them have been retained in the abbreviated form as the Mendelssohn Choir will sing it—we realize that they were undoubtedly the most important expression of the religious feeling of Bach's church. German sacred music is fired with the warmth and exaltation of these tunes. They found their way into the oratorios and cantatas because these works were not merely sacred concerts but were in the strictest sense actually a part of the religious service. Hymns and psalms, prayers and sermons, musical narrative and meditation were all parts of a general and congregational order of worship in which every member of the church actively joined. This brought the congregation, the organ, the choir, and such instruments as were at hand into intimate relationship and into a religious community of purpose as had never before been achieved. Those who have attended the Bach Festivals at Bethlehem, Pennsylvania, will readily appreciate what this means.

As George Dyson has ably put it, the cantata was to Bach, what the high mass was to Palestrina. Instead of the priestly offices of the mass, the Lutheran

cantata had its preacher and its sermon. Instead of the Catholic congregation passively receptive of a priestly blessing, there was an active body of worshippers, listening to exhortations and singing in its own tongue. Throughout medieval centuries church music had been almost exclusively the province of the choir and the clergy. The Reformation gave a voice to the laity without immediately destroying the choir's monopoly.

Martin Luther was the first evangelical hymnist—the Ambrose of the Reformation. He was aware of the value of the music of the ancient church and at the same time recognized in the new choral an essential to congregational worship. He never lost an opportunity to do the practical thing, so he took a melody, a love song written in 1601, which people were singing everywhere on the streets, and put sacred words to it. It is undoubtedly the most spiritual passion-hymn in existence, the so-called "Passion Choral," beginning "O Sacred Head Now Wounded." This marvelous choral is used no less than five times in the St. Matthew Passion. These chorals built upon earlier hymns and secular tunes gave Bach occasion to reveal his harmonic genius at its best, for it was in his fine balance between harmony and counterpoint that his greatest musical perception lay. Instead of using plain chords all through a hymn as a lesser composer might have done, he made use of passing tones to embellish and enrich the harmonies. Except for five preludes and fugues, all his Leipsic organ compositions, which made up almost half of all his organ music, are known as choral-preludes—that is, short movements treating the melody of a congregational hymn.

Bach is looked upon as an organist and his music as organ music. He sometimes played the organ parts of his own cantatas, he often played for visitors between the hours of service, and as an organist he was sought by other communities constantly. None the less, the organ and organ music

were but incidents in the musical career of this astonishing composer. Indeed, in quantity his organ inventions are but seven per cent of his total creations.

It would perhaps be dangerous to suggest on what his reputation rests most conspicuously. Certainly had he done nothing else he would have earned immortality for writing the most touching portrayal known to musical art of the feelings of a devout believer contemplating the suffering and death of Christ.

There is so much of intellectual force and emotional depth in Bach that it demands sincere musical penetration to enjoy it. During the past year there have been comparatively few renditions of the St. Matthew Passion music in the United States. How can we expect people in general, or even those of my own profession, to appreciate or understand this greatest of all musicians when the most conclusive proof of that greatness is all but inaccessible? Pittsburgh is fortunate that it will shortly be able to hear this little-known Bach triumph by one of the finest choirs in our country; for it is only by repeated listening that we know any musical work.

CROMWELLIANA ON DISPLAY

THE Church Collection of Cromwelliana, comprising about four hundred volumes which were gathered by Samuel Harden Church while writing his own biography of Cromwell, have been catalogued and are now available for public use.

In order that they may be freely inspected, the entire collection is temporarily displayed in the Reference Room of the Carnegie Library. Later it will be moved to its regular place in the stacks and will add greatly to the strength of the Library's historical resources.

The collection was fully described in the May, 1933, issue of the CARNEGIE MAGAZINE.

SURPLUS WEALTH

In making a will, money left to the Carnegie Institute should be covered by the following phrase:

I DO HEREBY GIVE AND BEQUEATH TO THE
CARNEGIE INSTITUTE IN THE CITY OF
PITTSBURGH, PENNSYLVANIA

..... DOLLARS

Bequests to the Carnegie Institute of Technology should be phrased as follows:

I DO HEREBY GIVE AND BEQUEATH TO THE
CARNEGIE INSTITUTE OF TECHNOLOGY
OF PITTSBURGH, PENNSYLVANIA

..... DOLLARS

And bequests of books or money to the Carnegie Library should be phrased:

I DO HEREBY GIVE AND BEQUEATH TO THE
CARNEGIE LIBRARY OF PITTSBURGH

..... DOLLARS

The Carnegie Institute stands in immediate need of a further addition of \$2,000,000 to its endowment funds in order to preserve its present standards of public service and provide a reasonable extension of its work.

The Carnegie Institute of Technology stands equally in need of large additions to its endowment funds, and is slowly—but very steadily—building up the \$4,000,000 which it must raise in order to secure \$8,000,000 from the Carnegie Corporation of New York.

THE DANGER OF WAR

All progress is an illusion if there impends over it the possibility of the disaster of world war. Even so vast and intricate and beautiful a thing as civilization can commit suicide like the individual. Modern war is a pistol aimed at the heart of civilization itself, with its hair trigger held by an unsteady hand.

—NEWTON D. BAKER.

I hold with Montesquieu that a government must be fitted to a nation as much as a coat to the individual; and, consequently, that what may be good at Philadelphia may be bad at Paris, and ridiculous at St. Petersburg.

—ALEXANDER HAMILTON

EXHIBITION OF PHOTOGRAPHIC ART

By F. ROSS ALTWATER

Treasurer of the Pittsburgh Salon

[Photography for Mr. Altwater is not only his business but his recreation. He probes into printing processes with a zeal which comes of a keen scientific understanding of the intricacies of picture-making. With a thorough grasp of established methods he turns often to experiment, most important of which has been his success in color photography. His chemically toned print accepted for the current show is a good example of his skill. The severe standards of admission are apparent when we learn that out of every ten prints competing from eleven countries, only one has been selected for hanging.]



It is illuminating and impressive to see the interest that the members of the Photographic Section of the Academy of Science and Art show in their society and particularly in the judging of the prints submitted

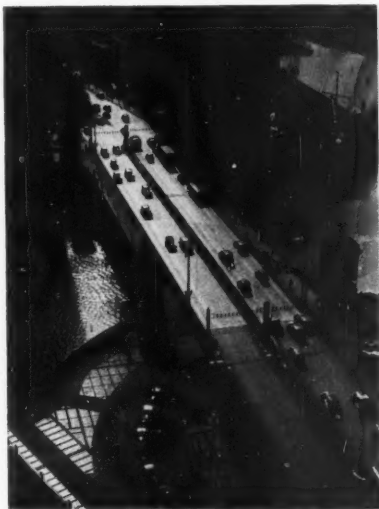
for Pittsburgh's twenty-first Salon, which opened at the Carnegie Institute on March 16 for a month's showing.

What is it that actuates a man to follow an interest so diligently that he will sit all day on a hard bench and watch the photographs as they are submitted to the judges? It is not for gain. It is not for notoriety. It is because the making of good photographs is an engrossing hobby and a delightful avocation. He loves the art and science of photography. He is eager to learn what three good judges think of his prints. Are they good or bad and why? How do they compare with the rest of the thirteen hundred prints that were submitted this year not only from many sections of the United States but from Austria, Belgium, Canada, the Dutch East Indies, England, Holland, India, Italy, Poland, and Spain? These things hold him and only hold him because he is so eager to improve his work. If he sees all four of his prints turned down, one after the other, is he downhearted? No, he only determines

to start earlier next year and strive a little harder.

On an upper floor of the Institute the judges—Robert A. Barrows, Pirie MacDonald, and C. B. Seifert—and twenty photographic devotees gathered.

Prints were presented to the judges one by one and without comment. Many were called but few were chosen. Here is a print with too much sky, another is too spotty, in one the perspective is distorted, in still another the contrast is too great, this one is spoiled by the lack of design, and that one is regarded as being very much too fuzzy.



THE BRIDGE (BROMIDE)

By FRED G. KORTH

THE CARNEGIE MAGAZINE

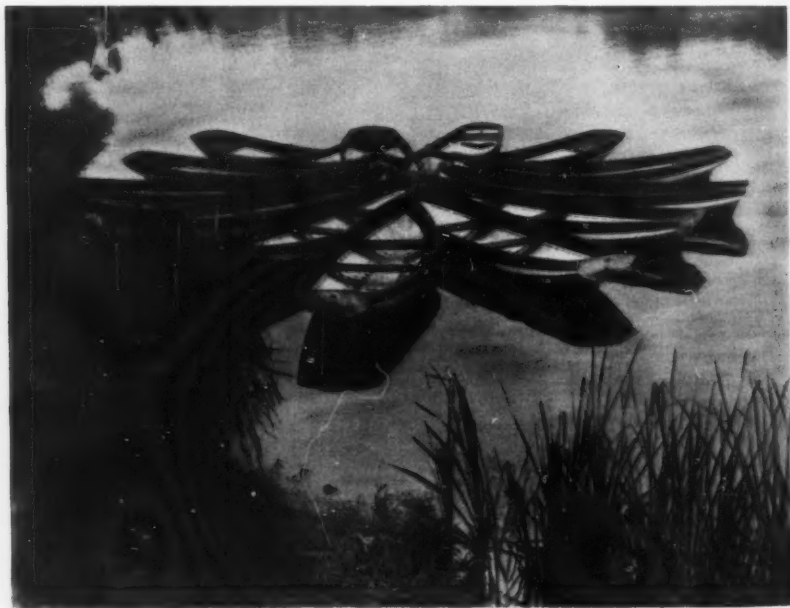
All of the prints that were accepted unanimously were placed in pile "A," those which were to be reconsidered were put in pile "B," while the rejected ones came to rest in pile "R."

Pile "R" grew most rapidly and it looked for a time as if pile "A" would be too small to make an exhibition, but now and then there turned up a print which even a novice could appreciate. It must be good, for the judges in referring to it used such terms as human interest, balance, technique, accent, perspective, and a lot more.

In its tonal values representing steel and in its concentration upon the center of interest, the print of the locomotive-drivers portrays power wonderfully well. The mother-and-child print is unusual and beautifully conceived. Two persons are shown, but the mother is so subordinated that it is wholly a portrait of the child. Of course the Misonne print from Belgium of the muddy,

snowy road merited pile "A." This picture shows what can be done in oil by a master. The range of tone is extremely wide; the whites are pure white and the shadows are the blackest black, yet full of luminosity. This is as it should be, for here the possibilities of the process are used to the fullest extent, contrasting with so many bromoils in which the whites are muddy and the blacks are a half-tone gray. The Keighley prints sent from England are marks for the young carbon-worker to shoot at. They are almost too good to be true. The fresson prints are well done and show an advantage over carbon in that the surface is wholly dead matte, whereas carbon retains a gloss or sheen in the darker tones. We regret that there were no gum prints accepted, for this is a noble process and wonders can be worked by the pictorial artist who will but have patience.

When all the prints had passed before



BOAT FORMATION (CHLORO-BROMIDE)

By K. W. PIKE



YAMATO (BROMIDE)

By M. SHIMODA

the judges it was found that there were sixty prints in pile "A" and sixty-five in "B," while some 1,175 made up the discard pile, into which it was no disgrace to fall, for in it could be found some of the best names in the profession. This jury respected quality only and made their decisions so that they could present a good small show rather than a poor large one. Upon reconsidering the sixty-five prints in "B," the jury by a majority vote chose fifty-six from them. The rejected pictures were then gone over once more and eleven selected out of these. This then made a total of 137 prints in the show, including ten prints entered by the judges, as against 243 hung in the 1933 exhibition. Last year one out of every six submitted passed the jury; this year one out of every ten.

The hobbyists showed that they were much more interested in learning why a photograph was rejected than they were in learning why it was considered good. As they leaned forward in their seats listening to what was said when a print was rejected, they heard such remarks from the judges' bench:

"That one has a quiet landscape with a busy sky." "Does not show premeditation." "Just a snapshot." "Road leads into the picture and has no place to go." "Should be cut into two pictures." "The lens too short in focus and too far stopped down." "Too delicate for the subject." "Lacks design." "Light spot behind the head again." "That one is too weak and muddy."

If one were to seek a generalization deduced from the salon concerning the kind of picture to make that could claim some pictorial merit, we would suggest trying a few shots against the sun or against the source of light. Those long luminous shadows so much admired will then fall toward the camera. Each object, though dark, will be surrounded by a halo of light which gives perfect relief. The light falling in such a direction will fill the picture with high lights and with those diminishing half tones that afford aerial perspective. This then is all that it takes to make a picture—shadows, high lights, half tones. It is the proper combination of these three that makes salon material.



PETER AND WENDY (CHLORO-BROMIDE)

By T. W. BENNETT



"THE PLAY'S THE THING"

A Review of Euripides' "Medea"

BY HAROLD GEOGHEGAN

Professor of the History of Art, Carnegie Institute of Technology



It is amazing to sit in a theater in this year of grace and listen to a tragedy written in 431 B.C. in which the situations, the motives, and reactions of the various characters are as comprehensible to us as in any contemporary drama. Euripides was bound by the custom of his day to take his subject from Greek mythology, but in the framework of legend the theme is wholly modern. Medea had the Sun as a grandfather—she also had Circe as an aunt, so that enchantment was in the family—she practices spells and can summon a dragon-borne chariot at will. But these miraculous features are only incidental and in the end affect the development of the drama not at all.

Actually, the "Medea" is the story of a passionate foreign woman who has followed her lover with a fierce devotion on all his adventures, and who has helped him gain his ends by all sorts of dubious means. When this lover, grown older and less adventurous, wishes to settle down and marry some nice girl of his own people, she takes terrible vengeance on him and his prospective bride. Could anything be more modern or have a less heroic ring than the scene where Jason breaks the news to Medea? In spite of the sonorous verse, the content of what he says is: "Of course I shall see that you are well provided for. And, after all, you really have nothing to complain of. You

ought to be very grateful to me for having taken you away from a dreadful place like Colchis and given you a nice home of your own here in Corinth. Of course you understand I don't really love the girl; it just seems to me the sensible thing to do for the sake of the children." Medea, who has a one-track mind, is not persuaded.

The gruesome dénouement—Medea's murder of her children—is sometimes considered too horrible and too improbable for modern taste; but is it less horrible than the crime in O'Neill's "Desire under the Elms"? Or less improbable?

Critical opinion at present does not place the "Medea" very high in the list of Euripides' tragedies. "Hippolytus," the "Trojan Women," and the two Iphigenias have been preferred to it; but of all the poet's works, it has been the most popular on the stage. And no wonder. There are not many parts in the classical repertory which give a tragic actress more opportunity of tearing a passion to tatters than the rôle of Medea.

It is true that the "Medea" has less of sheer beauty than the others. There are no gentle moments. The choruses have not that restorative quality of the choruses in the "Hippolytus." No kindly god appears at the end to soothe unhappy mortals. Medea is her own *deus ex machina*. The tragedy ends, as it began, in hate.

The tragedies of Aeschylus and Sophocles, we are always told, are grander and nobler than those of Euripides. They are also much more remote, more out of touch with modern life. Moreover, Euripides has the great advantage for us of having found a

translator of the quality of Gilbert Murray who is that rare combination, a fine scholar and a fine poet. The fidelity of his translations has been questioned, although it does not seem likely that a regius professor of Greek at Oxford would betray his chosen poet. Of the splendid quality of the verse—verse to be spoken—there can be no question.

The present production of the "Medea" was directed by Chester Wallace with the same sensitiveness and the same realization of the dramatic values that he brought to the production of the "Electra," the last Greek play given at the Little Theater. Lloyd Weninger's setting provided a suitably somber background for this somber tragedy. Miss Maraine Haythorn designed the costumes. Medea's costume hardly suggested the barbaric princess. But Miss Haythorn probably had in mind the famous Pompeian fresco of Medea and her children, which is authority good enough. The dressing of the chorus in various shades of the same color gave to it a feeling of unity which was specially appropriate to this production.

The chorus is always the difficulty

in a Greek tragedy. Of the manner of performance in the Greek theater, we know very little. Even if we knew more it would not do us much good. The Greek chorus had the wide circular orchestra to perform in, with the spectators sitting all around them, whereas in the modern theater their movements have to be confined to the "picture stage" and seen from one point of view only. Usually the lyrics of the chorus are divided among individual voices. In the present production of Medea an interesting experiment has been tried in choral speaking. The chorus is divided into two groups of "light" and "dark" voices. The groups alternate, each group speaking its lines in unison. The result seemed to me successful. The words came over distinctly, the lyric quality of the verse was more apparent. The chorus, for once, was a chorus and not a collection of scattered females lugubriously reciting in turn. The lyrics were accompanied by formalized eurythmic movements ably planned and directed by Miss Cecil Kitcat. Some movements seemed to me arbitrary although decorative, at least their significance escaped me, but the general effect was excellent.



SCENE FROM "MEDEA"—STUDENT PLAYERS

TRAINING THE YOUNG IDEA

THE daily visits of school children to the Art and Museum halls of the Carnegie Institute make up one of its most important functions. Under an arrangement with the school authorities of the public and the parochial schools all children in the eighth grade

—the grade which immediately precedes their entrance into the high school—are required to come to the Institute three times each year.

The special illustrated lectures which are given for boys and girls each Saturday afternoon are held in a hall

JANUARY		ART AND MUSEUM	ART ONLY	MUSEUM ONLY
3	Fort Pitt.....	32		
	Thaddeus Stevens.....	39		
4	Greenfield.....	81		
5	Beechwood.....	80		
6	Saturday Morning Drawing Class.....		505	
	Special Nature Class.....			43
	Industrial Home for Crippled Children.....			15
	Junior Naturalists Clubs.....			16
	Saturday Afternoon Program.....			350
8	McNaugher.....	165		
9	Spring Lane.....	48		
	Sterrett.....	47		
10	Lee.....	58		
	Westlake.....	58		
11	Brookline.....	173		
	Falk.....			16
	Lawrence School Boy Scouts.....	25		
12	Taylor Allderdice.....	95		
	Sharpsburg.....	40		
	Freedom High.....	36		
13	Aliquippa.....	20		
	Warren G. Harding High.....	40		
	Saturday Morning Drawing Class.....		495	
	Special Nature Class.....			45
	Junior Naturalists Clubs.....			22
	Post-Gazette, Indiana County.....	34		
	Saturday Afternoon Program.....			630
15	Latimer Junior High.....	33		
	Herron Hill Junior High.....	65		
16	Allegheny High.....			28
17	Carrick Junior High.....	137		
18	Conroy.....	149		
20	Saturday Morning Drawing Class.....		503	
	Special Nature Class.....			45
	Industrial Home for Crippled Children.....			7
	Junior Naturalists Clubs.....			29
	Saturday Afternoon Program.....			600
	Post-Gazette, Westmoreland County.....	241		
25	Altoona High.....	90		
	South High.....			24
27	Saturday Morning Drawing Class.....		541	
	Special Nature Class.....			42
	Industrial Home for Crippled Children.....			8
	Junior Naturalists Clubs.....			23
	Saturday Afternoon Program.....			520
	Post-Gazette, Indiana County.....	49		
Totals for January.....		1,835	2,044	2,463
Grand Total for January.....				6,342

THE CARNEGIE MAGAZINE

seating 700, and there is almost always an overflow attendance. On Saturday mornings some 500 children whose artistic leanings have attracted the attention of their teachers come by selection and invitation to the drawing classes.

The wide reach of this work cannot be better illustrated than by showing the daily visits of these children for the months of January and February. The

lists given, of course, do not include the several thousand students who come regularly for research study from the colleges and universities of Western Pennsylvania, Ohio, and West Virginia.

Besides these 13,073 boys and girls in the tables below who have received instruction at the Institute, several thousand more have heard members of the Institute Art and Museum staffs lecture in their respective schools.

FEBRUARY	ART AND MUSEUM	ART ONLY	MUSEUM ONLY
2 Blawnox High.....	14		
3 Saturday Morning Drawing Class.....		474	
Special Nature Class.....			44
Industrial Home for Crippled Children.....			14
Junior Naturalists Clubs.....			23
Post-Gazette, Westmoreland County.....	205		
Saturday Afternoon Program.....			550
7 Holmes.....	110		
Wilkins Township.....	41		
8 Sewickley Academy.....			15
9 Linden.....	65		
10 Saturday Morning Drawing Class.....		332	
Special Nature Class.....			40
Industrial Home for Crippled Children.....			9
Junior Naturalists Clubs.....			9
Post-Gazette, Butler County.....	124		
Saturday Afternoon Program.....			350
12 Etna High.....	20		
Baxter Junior High.....	120		
13 Latimer Junior High.....	131		
14 Rogers.....	134		
15 Fifth Avenue Junior High.....	115		
16 Taylor Allderice Junior High.....	127		
17 Saturday Morning Drawing Class.....		532	
Special Nature Class.....			43
Industrial Home for Crippled Children.....			8
Junior Naturalists Clubs.....			13
Irene Kaufmann Settlement House.....			10
Post-Gazette, Westmoreland County.....	384		
Saturday Afternoon Program.....			450
19 Baxter Junior High.....	161		
20 Latimer Junior High.....	117		
21 Liberty Junior High.....	150		
22 Fifth Avenue Junior High.....	144		
23 Taylor Allderice Junior High.....	104		
24 Thaddeus Stevens.....	43		
Saturday Morning Drawing Class.....		448	
Special Nature Class.....			45
Junior Naturalists Clubs.....			10
Post-Gazette, Aliquippa.....	129		
Post-Gazette, Monessen.....	104		
Saturday Afternoon Program.....			500
27 Latimer Junior High.....	110		
28 Gladstone Junior High.....	160		
Totals for February.....	2,812	1,786	2,133
Grand Total for February.....			6,731
Grand Total for January and February.....			13,073



A CONCERT FOR ADMIRAL BYRD

IT was Sunday night, and the family were listening to the radio. Will Rogers gave his humorous comments on men and affairs; Lily Pons sang "Lo! Here the Gentle Lark"; the Philadelphia Symphony Orchestra played Schubert's "Marche Militaire"; and all this taken together was making up an evening of delightful entertainment. Then came this announcement:

"Admiral Byrd and his men are at the South Pole tonight, and the Blank Newspaper [naming it] has sponsored a nationwide hookup to give those intrepid and heroic explorers a concert in which all the American people can in spirit participate."

That was well said. It made us think of Ethelbert Nevin, Edward MacDowell, Victor Herbert, and other American composers. Then the voice continued:

"We are going to have this orchestra play some real jazz music to make Admiral Byrd and his men feel that tonight they are back home."

With that the orchestra let itself loose, and the South Pole heroes must have felt that they were glad they were not back home if home was like that. There was a loud blast of trumpets, a clash of cymbals, a beating of drums, wild shouts from a human voice, answering shouts wilder still from another voice in the Negro dialect, excitement, noise, discord, caterwauling, cacophony, riot, pandemonium,

and insanity—all done for the entertainment of Admiral Byrd and his men, with the American people in spirit joining the awful din as an expression of their sympathy.

It was a frightful misuse of a fine opportunity. The newspapers of that very day had printed a breath-taking dispatch from Admiral Byrd describing a break in the ice in the Bay of Whales which had nearly wrecked his ship. He was still in a situation of imminent and desperate danger, with his own life and the lives of his men in deadly peril. There were mountains of ice around him in every direction, and icebergs were being avoided only by masterly navigation. What a moment was that—what a mischosen moment—what a moment of execrable taste—to put on the air and into the ears of those anxious men, who were doubtless thinking of home as a place of decent atmosphere, a disordered, distorted, and degenerate selection like that!

There was one company of men and women that night who felt that they could fittingly express the feelings of Admiral Byrd and his men concerning the concert; they had been told at other times that it was appropriate to express their feelings in approval or disapproval of any radio program; and as soon as that first number was concluded, they sent this telegram to the sponsoring newspaper:

"The jazz music you are now playing for Admiral Byrd and his men is a disgrace to America."

THE UNITED STATES OF EUROPE

SOME comments made recently by Mr. Mussolini upon the permanent establishment of peace indicate that the great Italian statesman is considering the organization of all European countries into a federation which will in effect constitute itself into the United States of Europe. It is an audacious enterprise, but the fact that it has been an ideal of European policy for several centuries ought to commend it to the present judgment and conscience of the world. In 1625 Grotius proposed the federation as an attainable conception; in 1700 Louis XIV actually advocated it; Napoleon practically established it by conquest, except as to England, in 1811; and Tennyson, going further, in an inspired poem declared himself for "a parliament of man, a federation of the world" in 1865. And in 1930 Briand pleaded that France would initiate the consolidation of Europe provided that she might receive any sort of cooperation from her neighbors.

The hour is ripe for the prosecution of this imperative obligation in the establishment of peace among the nations. With complete autonomy within the boundary of every nation—or what we call in America "State rights"—there would be a foundation of all States, with a house based on numbers and a senate with two members from each State constituting the parliament; one bank, one currency, one flag, one supreme court, one post office, no tariff, no army, no navy, but each State having its militia by agreement.

Men of narrow and unhopeful minds will say that with the existing differences in race, religion, and language the ideal which has thus been promoted by these forward-looking statesmen is a preposterous dream. But is it? We have all those differences of race, religion, and language in America out of which we are compounding a nation, and Europe could strive for the same ends. The physical and material advantages this union would bring to every State

embraced in the plan are self-evident; while the spiritual gain of peace, honor, security, and tranquillity would be a gift of priceless worth to mankind.

Another world war would slaughter a whole generation and their noncombatant families, destroy all existing civilizations, overturn every present government, lead to the confiscation of all private wealth, and reduce the human race to beggary, while the organization of a united government in Europe will bring perpetual prosperity and peace. England, France, and Italy, acting together, could take this project out of the land of dreams and give it life and power in the world of fact.

THE NEW RAILROAD TRAINS

JUST at the moment when people were saying that the American railroad had reached its limit of speed and must yield a large portion of its traffic to other forms of transportation, the Union Pacific aluminum train, with its record run of a hundred miles an hour, was put in service to demonstrate that new triumphs lie just ahead.

An illustration will show what a revolution this train, and those that are to follow it, has accomplished. The Pennsylvania Railroad runs a train from New York City to Chicago, a distance roughly of nine hundred miles, in eighteen hours, or at an average speed of fifty miles an hour. Fast as it is, the trip requires a day and a night to get there; and with the airplane making the flight in eight hours there were many who preferred the pathway of the clouds. But a train making a hundred miles an hour will cover the distance from New York to Pittsburgh in four hours, and from New York to Chicago in eight hours, with a degree of comfort and safety which the sky pilots cannot give.

The courage of our railroad officials has accepted the speed challenge of the air, and their genius has met the situation in a way which will assure a service greater than that of past years.

THE CARNEGIE MAGAZINE

RADIO TALKS

[The sixth series on natural-science subjects, entitled "The Naturalist—Afield and at Home," broadcast over WCAG every Monday evening at 6 o'clock under the auspices of the Section of Education of the Carnegie Museum.]

MARCH

- 19—"Spring Comes—Maple-Sugar Time," by O. E. Jennings, curator of Botany.
- 26—"Equipment and Preparation for Field Work," by J. Kenneth Doutr, assistant in Section of Mammals.

APRIL

- 2—"Interesting Experiences in the Field," by Mr. Doutr.
- 9—"Getting Acquainted with Birds," by Ruth Trimble, assistant curator of Ornithology.
- 16—"Forty Flowers of Early Spring," by Dr. Jennings.
- 23—"Humboldt's 'Fire-Proof' Fish," by A. W. Henn, curator of Ichthyology.
- 30—"Adventures in the Northland," by Reinhold L. Fricke, preparator in Section of Education.

FREE LECTURES

TECH

8:30 P.M., ADMINISTRATION HALL

MARCH

- 26—"Is Low-Rental Housing Possible in America?" by Carol Aronovici, director of Orientation Study, Columbia University Committee on Research in Housing.
- 27—"Social Trends and Community Building," by Dr. Aronovici.
- 28—"Urbanism: Science or Technique?" by Dr. Aronovici.

MUSEUM

LECTURE HALL

- 25—"Through the Land of the King of Kings—Abyssinia," by Alfred M. Bailey, director of the Museum of the Chicago Academy of Sciences. 2:15 P.M.
- 29—"The Uinta Basin from Base to Rim (Utah)," by Edward H. Graham, assistant curator of Botany, Carnegie Museum. 8:15 P.M.

THE COMMON WELFARE

The good of man must be the end of the science of politics. . . . To secure the good of one person only is better than nothing; but to secure the good of a nation or a state is a nobler and more divine achievement.

—ARISTOTLE

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THE CARNEGIE MAGAZINE

INDEX TO VOLUME VII

April 1933 through March 1934

- Adult Education in Pittsburgh.... 21
 Agriculture, God's Plan for (Editorial).....156
 Ahrens, Theodore.....176
 Alexander (John W.)
 Murals.....97, 103, 155
 Alexander Virginia M.....122
 Antelope Group, Giant Sable...65, 82
 Allen, Hervey.....130, 155
 Altwater, F. Ross.....309
 Associated Artists of
 Pittsburgh.....249, 257, 259
 Avinoff, Andrey...23, 51, 67, 70, 82, 266
 Spanish Honors for.....265
- BACH** St. Matthew Passion.....303
 Baker, Thomas Stockham.....35, 99
 Bidwell, Marshall.....89, 145, 303
 Birds: Eider Duck.....161, 180
 May.....52
 Pitcairn Gift of.....120
 Paintings by Sutton.....144
 Winter.....277
 Birthday, Shakespeare's.....12, 46
 Bon Jour!....2, 34, 66, 98, 130, 162, 194, 226, 258, 290
- Book Reviews by Samuel Harden
 Church:
 "Edwardian Era" by André Maurois.....209
 "Ivan the Terrible" by Stephen Graham.....67
 "Ulysses" by James Joyce.....279
 "William the Conqueror" by Phillips Russell.....235
 Borah and Cicero (Editorial).....28
 Browne, E. Martin.....111
 Burnett Shell Collection.....213
 Byrd, Concert for (Editorial).....316
- Campbell, William Wallace.....197
 Carnegie Institute: Appropriations..265
 CWA Projects.....268
- Carnegie Institute—continued
 Educational Work with
 Children.....43, 117, 314
 Expansion of Heating Plant.....40
 Press Seal.....74
 Trustees: Death of.....211
 New.....19, 247
- Carnegie Institute of Technology:
 Ahrens Professorship.....176
 Commencement.....47, 75
 Diction Contest.....55, 66
 Dollar Day.....208
 Drama School (See "The Play's the Thing")
 Engineering Class of 1912.....49
 German Scientists on Faculty..99, 273
 Little Theater Costume Room..88, 151
 Painting and Design Department
 Exhibition.....84
 Scholarship Benefit.....249
 Vermorcken Gift of Costumes...122
 Wurts Christmas Dinner.....241
- Carnegie Lens, Resilvering.....114
 Carnegie Library: Circulation..212, 216
 Curtailed Budget.....149
 Resolution by: Chamber of Commerce.....219
 Civic Club of Allegheny County.....234
 Discussion Groups.....101
 Gift of: Cromwelliana.....41, 308
 Jewish Books.....80
- Carnegie Museum:
 Collection: Coptic Textile.....266
 Holland Butterfly and Moth...231
 Educational Work.....117, 314
 Gift: Burnett Shells.....213
 Pitcairn Birds and Eggs.....120
 Washington Memorial Etchings.....276
 Group: Antelope, Giant Sable..65, 82
 Duck, American Eider...161, 180
 Mount Rainier Meadow...225, 243
 Pymatuning Swamp Research...202
 Rodgers' Airplane Loan to Fair..73
 Scholastic Award.....51

INDEX

- Charts and Compasses..... 75
China and Japan (Editorial)..... 92
Church Cromwell Library..... 41, 308
Cicero and Borah (Editorial)..... 28
Civic Club of Allegheny County..... 234
College Eligibility..... 197
Conant, James Bryant..... 66
Coptic Textiles..... 266
Cromwelliana..... 41, 308
- Dexileos, Monument to..... 214
Dodds, Harold Willis..... 98, 164, 187
Duck Group, American Eider..... 161, 180
Du Pont, Pierre S..... 273
DuPuy (Herbert) Collection of
Drawings..... 233
- Editor's Window..... 28, 60, 92, 124, 156,
188, 220, 252, 284, 316
Election Frauds (Editorial)..... 60
Exhibition: Associated Artists..... 249, 259
Drawings: Children's..... 43
DuPuy Collection of..... 233
Engravings, Sixteenth-Century..... 177
Garden Art..... 269, 291
International..... 66, 115, 129, 131,
170, 184, 187, 195
Melchers Memorial..... 227
Photographic Art..... 268, 309
Prints, Rosenwald Collection..... 13
Scholastic..... 22, 51
Sutton Bird Paintings..... 144
Tech Student Artists..... 84
Water Colors, Simon..... 249, 274
- Federal Projects: CWA..... 268
Public Works of Art..... 245
Founder's Day..... 101, 163
Frick, Childs..... 302
- Gallagher, Thomas J..... 247
Garber, Daniel..... 193, 195
Garden: Club of Allegheny
County..... 269, 291
of Gold..... 20, 48, 81, 121,
148, 176, 208, 242, 273, 302
Geoghegan, Harold..... 26, 57, 90, 185,
217, 250, 282, 312
German: Genius Comes to America..... 99
Universities..... 35
Germany and Hitler (Editorial)..... 28
- Gershwin, George (Editorial)..... 220
Goldenson, Samuel H..... 162
Goldless Gold Standard (Editorial)..... 284
- "Hamlet," Baffling Problem in..... 141,
162, 178, 194, 226
Hepburn, Katharine..... 194
Herron, John S..... 2
High-School Art..... 22, 51
Hitler: and the Germans (Editorial)..... 28
and War (Editorial)..... 125, 285
Phenix Books of..... 80
Hitt, Laurance W..... 3
Holland, W. J..... 50, 231
Hungerford, Cyrus Cotton..... 290
- International Exhibition of Paint-
ings:
Aims of the..... 115
Critic at the..... 170
Footnote on "Sara Tubb"..... 184
Jury of Award..... 25, 115, 140
Popular Prize Award..... 193, 195
Presenting the..... 131
Radio Talk on..... 187
- Japan: and China (Editorials)..... 92
Rockefeller Gift to..... 253
Jennings, O. E..... 50, 202, 243, 295
- Kane, John J..... 247
Kenyon, Elmer..... 81, 178
- Lamps in Upper Stories (Edi-
torial)..... 60
Lectures, Free..... 30, 62, 126, 158, 190,
222, 254, 278, 286, 318
Lee, Margaret M..... 43
Letters:
Hervey Allen, 155; John H. Blake, 98;
Louise M. Canby, 34; Francis
Clarke, 290; Thomas F. Coakley,
130; Hugh L. Cooper, 226; A. J.
County, 155; Ben G. Graham, 130;
Albert Edward Leeds, 194; James
Monaghan, 226; Paul Marshall
Rea, 194; Mrs. William H. Rein-
herr, 290; Leon J. Richardson, 162;
Katherine Samuels, 258; C. Aubrey
Williams, 34; Frances Holdship
Wright, 155

INDEX

Leisure and New Deal (Editorial)... 156
Library (See Carnegie Library)
Libraries, Refuge in..... 80
Lynd, Robert S.....215

Magee, William A.....247
May in the Birds' Calendar..... 52
McArdle, P. J.....247
McNair, William Nissley.....226, 247
Melchers (Gari) Exhibition.....227
Mellon, Richard Beatty.....211
Mellon, Sarah Negley.....232
Mellon, Thomas.....232
Mercenary Patriots (Editorial).....189
Merriam, John C.....75
Morsell, Mary.....170
Movie Manners, Bad (Editorial).....124
Munn, Ralph.....41, 149, 212, 277
Museum (See Carnegie Museum)

Nature Study.....117
Nazi Clouds over German Universities.....35

Oliver, George S.....19
Organ, Rebuilt.....89, 123, 145

Parthenon Model.....1, 2, 3
Passion Music, Bach St. Matthew...303
Peace: (Editorials) Mentality in
 War and.....253
 Organizing.....285
 Will to.....157
Phelps, William Lyon.....34
Philippine Independence (Editorial).....29
Photographic Salon.....268, 309
Piekarski, Frank A.....49
Pitcairn Gift of Birds and Eggs...120
Pittsburgh: Adult Education.....21
 Associated Artists of...249, 257, 259
 Chamber of Commerce.....219
 Hundred Friends of Art.....25
 Photographic Salon of...268, 309
Play's the Thing," "The...26, 57, 90,
 111, 151, 185, 217, 250, 282, 312
Polish Central Council.....49
Politics and Science.....164
Porter, John L.....25, 72
Public Works of Art Project.....245
Pymatuning Swamp.....202

Radio Talks.....30, 62, 94, 126,
 158, 190, 207, 248, 278, 318
Railroad Trains, New (Editorial)...317
Rainier (Mt.) Alpine Meadow...225, 243
Recitals, Organ.....169, 222, 248
Re-creating Our Nation (Editorial).....188
Resilvering Carnegie Lens.....114
Rodgers' Airplane.....73
Rosenwald, Lessing J.....13
Rushing for the Lights (Editorial)...61
Russian Recognition (Editorial)....221

Saint-Gaudens, Homer.....115, 131,
 187, 245
Saito, Hiroshi.....258
Scrap Heaps, Abolishing Human
 (Editorial).....252
Schrader, Elizabeth.....151
Science and Politics.....164
Segonzac (André Dunoyer de) Autobiography.....182
Shakespeare's Birthday.....12, 46
Simon (Lucien) Water Colors...249, 274
Soldier Bonus (Editorials).....189, 253
Speed Reading.....215
Sutton (George M.) Bird Paintings...144

Tech (See Carnegie Institute of)
Todd, W. E. Clyde.....144, 180
Trimble, Ruth.....52
Trustee, New.....19, 247
Turner, Millie Ruth.....117

United States of Europe (Editorial)...317

Vermorcken Gift of Costumes.....122

War: Averting (Editorials).....125
 Debt Cancellation.....93
 Mentality in Peace and.....253
Warner, Everett.....259
Washington Memorial Etchings...276
Water Colors, Simon.....274
Watson, Ernest W.....22
Wealth, Surplus.....116, 154,
 213, 246, 281, 308
Wolle (Jacob) Herbarium.....50
Wurts (Alexander J.) Christmas Dinner.....241



